

## The Stage and its People



We spent a week at a mountain inn such as Mr. Schnitzler's—Louis Menzies—in "Nature's Nobleman." As we came down the home stretch at breakfast the first morning the tricky waitress brought in a finger-bowl, and to be clever we inquired about soap. Not to be outdone, she returned a moment later with a small cake on a leaf of lettuce.



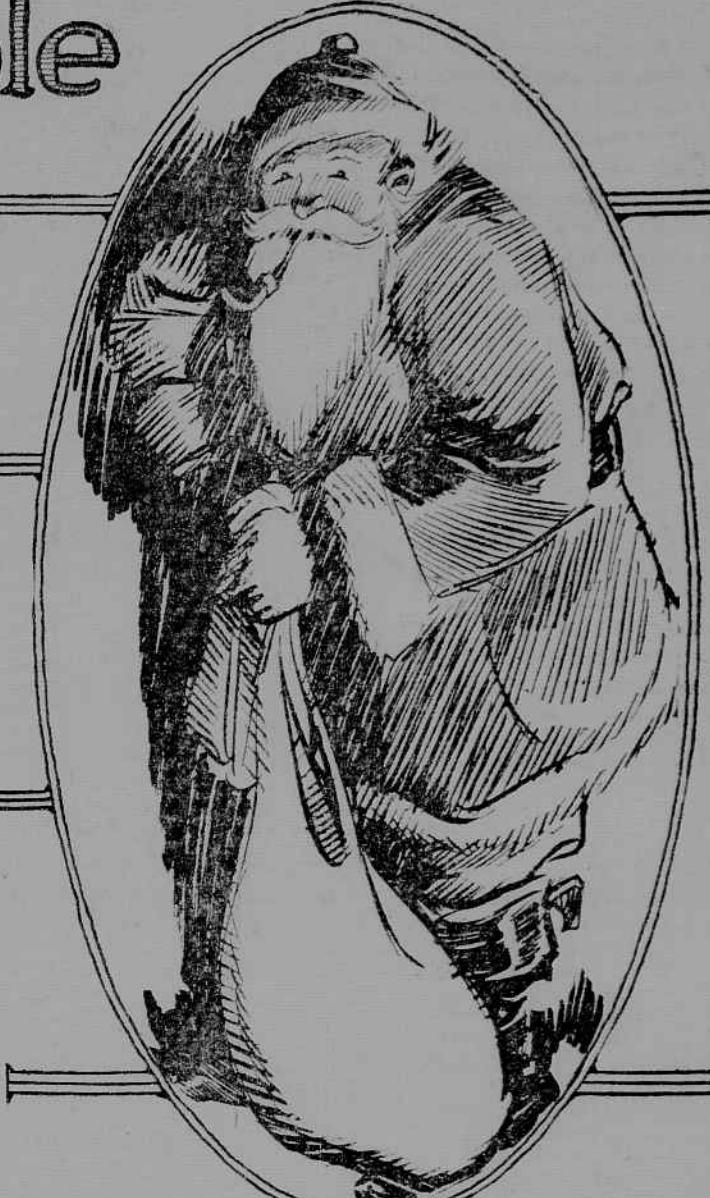
Marie Nordstrom in "Bought and Paid For" depicts the "old-fashioned" wife whose husband lives under her thumb.



Portrait of two young men who have a girl friend in Ed Wynn's chorus.



William Harrigan, who ably totes the comedy honors in "Bought and Paid For."



Ed Wynn's Scotch-coated lollipop, this week's prize for the best acting, goes to Mr. S. Claus, who last evening played a one-night stand on the candle circuit to the whole world. By the way, do you ever wonder what Santa Claus gets for Christmas?

## The Theaters

By Percy Hammond

THIS week this week are not so red as is usually their wont when Ben-Ami comes to town and kindles afresh the blazes of his reputation. The career jockeys, though audible, are somewhat muffled, and the crowd has a becoming restraint. This absence of celebration is not the fault of an eager leader, nor is Ben-Ami himself altogether without. He is, in "The Idle Inn," from the Yiddish of Peretz Hirshbein, a study in a sort of a half-humorous, and his rôle, likewise, is without the essential elements of the theater. Intended, perhaps, to be a study in a sort of a half-humorous, and his rôle, likewise, is without the essential elements of the theater. Intended, perhaps, to be a study in a sort of a half-humorous, and his rôle, likewise, is without the essential elements of the theater.

Little, though something, in Ben-Ami's performance of the swaggering and unblinking Elsie of the table causes me to regret the melodious humors uttered last season after seeing him in "Samson and Delilah." He is, better than most good actors, able to turn the water of histrionism into the wine of illusion. But his vague and jerky progress through "The Idle Inn," in the course of which he seems desperately to employ the hearty and noisy expedients of the lesser mimics, leaves one a trifle dubious. He splits and grimaces, he arranges himself in grotesque postures, he barks and utters. All of these may be a representation of actuality, but they are nothing about which to throw one's hat in the air.

Ben-Ami is not the kind of actor who is hurt by adulation. He is a thoughtful and modest player, fond of the music of the golden harp, and not to be lulled by it. The dissonances following "The Idle Inn," therefore, will do us more good than they will do him. Many persons were growing prejudiced by the steady chorus of praise. He is human and we are pleased to know that he can err. Now that he has faltered a bit we shall like him better, and we shall not be hereafter, as many of us were on Tuesday night at the Plymouth, a little glad that he was not so good. The worst you can say for him in "The Idle Inn" is that he is a fine player battling with a futile play.

In other holidays the prudent chaperons used to consult the newspaper oracles about what theatrical entertainments might be fit for observation by the young. Desiring to divert their charges, while home from the academies and the universities at Christmas time, they used to ask us for counsel as to which shows and dramas youth might be taken to without subjecting it to influences inimical. Debutante theater parties in those days were fraught with peril. Something, then, was likely to happen upon the stage to incarnadine the nursery cheek and to sully the chaste ignorance of the ingénue. Bare knees, it was feared, might occur, or, ignorance of the ingénue. Bare knees, it was feared, might occur, or, ignorance of the ingénue. Bare knees, it was feared, might occur, or, ignorance of the ingénue.

Now all of that is changed. Anxiety is obsolete; for babes are able at present to look clean-eyed and unabashed upon exposures, whether of shapely shanks or impassioned souls. Infidelity in the drama has become a crime as explicable to adolescence as theft or assassination, and to-day's wise flapper knows, without going to the plays, that the wages of sin is discomfort. Therefore she is no longer a person to be worried about in the theater. In case she wishes to go to "The Demi-Virgin" or to "Bluebeard's Eighth Wife" during her vacation, we should not worry, for there is where she belongs.

The disturbance created by Mr. Hopwood's raffish farce, "The Demi-Virgin," may have serious results for the American theater. Governor Miller, it is said, has been importuned by solemn playgoers who disapprove of Avery Hopwood to establish a censorship inhibiting all naughty exhibitions upon the stage. The Governor, it is said further, has vigorously intimated to the authors and producers that unless they calm themselves and restrain their predilections to be fleshly a law will be enacted. Since the history of all censurings, from books to moving pictures, is that censors deplore and cut out almost everything but smut and vulgarity, the Governor's threat is ominous. The matter is now under grave contemplation by an organization of the purer dramatists, and it is said that Mr. Hopwood will be asked hereafter, in the interest of his art and the theaters' welfare, to refrain from strip poker parties and dubious wheezes in his flippant operas.

**At the Columbia**  
"Folly Town," which ran here all summer two seasons ago, will be the holiday week attraction. Two performances will be given Saturday evening next, one starting at 7:30 and the other

at 10:15. Among those in the company are Gus Fay, Johnnie Walker, Lynn Cantor, Ruth Rosemond, Virginia Ware, Lucille Harrison, Leda Errol, James Holly, Lester Dorr, Harry Bart and James Hall. There is a large chorus and plenty of scenery and costumes.

## New Plays

By Beauvais Fox

GOOD things in bewildering profusion for young folks, old folks, folks of every sort and every taste, fill up the bulging cornucopia provided by New York's theater managers for the Christmas season. There are six major openings ranging from comedy and melodrama to Shakespearean tragedy, and two series of special entertainments for children. So crowded is the calendar of festivities that demand is made even upon the morning hours to accommodate them. Seven of these holiday makers make their bow on Monday and the eighth on Thursday.

At the Astor Theater on Monday afternoon Lee Shubert will present William Faversham in Edwin Milton Royle's success of sixteen years ago, "The Squaw Man." Mr. Faversham will be seen in his original part of Jim Carston, the hero of a poignant love story laid in the Far West. Mrs. Lydie Hoyt makes her stage debut, under the name of Julia Hoyt, in the rôle of Lady Diana, Countess of Kerhill. Josephine Royle, daughter of the author, lately seen in "Lancelot and Elaine," also is in the cast.

At another Christmas matinee on Monday the Selwyns will present Olga Petrova in "The White Peacock." Mme. Petrova is the author as well as the principal figure in the play, a romantic drama of modern Spanish life. The piece is described as fulfilling the author's idea of what a typical modern drama should be. The heroine, beautiful and accomplished, rebels against her husband's immorality and leaves him, to make her own way as an artist. The situations lead to an interesting climax, resulting in the final renunciation of the husband and the blossoming of a romance between the heroine and a Spanish caballero. Mme. Petrova went to Spain for the material used in the production.

"Bull Dog Drummond," a melodramatic thriller brought from England by Charles Dillingham, has its premiere Monday night at the Knickerbocker Theater. Its featured player is A. E. Matthews, seen here last year with Laurette Taylor in "Peg o' My Heart." "Bull Dog Drummond" is a production of thrills, mystery and adventure provided by the activities of

Aline McGill, of "The Perfect Fool," is a peer ahead of our idea of youthful grace and loveliness. In Ed Wynn's "Grin-mill" she is head and shoulders above those about her, both figuratively and literally. To-day—Christmas—is her birthday. She is seventeen. (May you live to be a hundred, Aline, and have at least twenty-one birthdays.)

## Christmas Week in Theaters

**MONDAY**—At the Astor Theater Lee Shubert will present at a matinee William Faversham in a revival of Edwin Milton Royle's play, "The Squaw Man." The supporting cast: Burr McIntosh, Riley Hatch, H. Cooper Cliffe, Willard Robertson, Josephine Royle, Winifred Harris, Mrs. Lydie Hoyt, Emmett Shackelford, Bertram Marburgh, William Frederic, Harry Hanlon and others.

At the Comedy Theater the Selwyns will present Olga Petrova in "The White Peacock" at a matinee performance. The supporting cast: Leon Gordon, E. L. Fernandez, George C. Thorpe, Malcolm Fassett, Charles Brokaw, Judson Langill, Ludmilla Toretzka, Doris Carpenter, Leila Walters.

At the Century Roof Theater the Bohemians will present "Rinky Panky Land," a children's entertainment, at a matinee performance. The cast: Fred Heider, Alfred Latel, Margaret McKee, Elsie Vokes, Olive, Joe Small's Dancing Misses, Gus Clark, John Beeham and others.

At the Manhattan Opera House the management of that house will offer a holiday series of spectacles for children. "Little Red Riding Hood" will be given Monday, Tuesday and Wednesday mornings at 11 o'clock. "Cinderella" Thursday, Friday and Saturday mornings at 11 o'clock. "Uncle Tom's Cabin" daily at 2:40 and 8:30 p. m.

At the Knickerbocker Theater Charles Dillingham will present "Bull Dog Drummond" the English melodrama. The cast: A. E. Matthews, C. H. Croker-King, Sam Livesey, Geoffrey Millar, H. Franklin Bellamy, St. Clair Bayfield, Tracy Baron, Wallace Hickman, James A. Boshell, J. W. Albright Jr., Dorothy Tetley, Mary Robson.

At the new Forty-ninth Street Theater the Shuberts will present Leo Dietrichstein in "Face Value," an Italian comedy. The supporting cast: Frances Underwood, Nellie Burr, Clara Mackin, H. Millar, Orlando Daly, Josephine Hammer, M. A. Kelly, Hugh O'Connell, Mary Duncan and others.

At the Lexington Theater Fritz Leiber will begin his repertory season of Shakespeare, opening with "Macbeth," on Tuesday, "Hamlet," Wednesday matinee, "Romeo and Juliet," Wednesday and Thursday evenings, "The Taming of the Shrew," Friday, "Julius Caesar," Saturday matinee, "Merchant of Venice," and Saturday evening, "Richard III." The supporting cast: Justin Adams, Richard Allen, Virginia Bronson, John Burke, William Daniels, Frederic Drake, Minnie Frayne, W. Leonard Gordon, Louis Leon Hall, Frank Howard, James Hendrickson, Olive Oliver and others.

**THURSDAY**—At the Cort Theater Sam Harris will present Wallace Eddinger and Mary Nash in "Captain Applejack," a comedy by Walter Hackett. The supporting cast: Phoebe Foster, Hamilton Revelle, Ferdinand Gottschalk, Helene Lackaye, Marie Wainwright, Harold Vermilye, Maud Andrew, Walter F. Scott and John Gray.

torgers, vampires, international crooks, "Face Value," a drawing-room comedy of present day New York, presents Mr. Dietrichstein, heretofore the lover, great and debonair, in a new rôle. This time he is "the homeliest man in the world," with the great irony, but handicapped by unusual and great plainness. Being a philosopher, he knows that the natural impulses are not stimulated exclusively by the visible graces of person. So he manages to fascinate women by making love in subdued lights and dusky alcoves.

Fritz Leiber begins his second annual engagement in the plays of Shakespeare Monday night at the Lexington Theater, selecting for his opening bill the tragedy of "Macbeth." On Tuesday he will give "Hamlet," on Wednesday afternoon and Thursday evening "The Taming of the Shrew," on Friday "The Merchant of Venice," on Saturday afternoon and evening "Richard III." "The Taming of the Shrew" has been added to Mr. Leiber's repertory since his engagement here last year.

A holiday treat for youngsters, which will probably be equally delightful for their escorts, is offered for a limited engagement of two weeks in "Rinky Panky Land," which opens with a matinee performance Monday at the Century Promenade, under the management of The Bohemians, producers of "The Greenwich Village Follies." With music by J. Fred Coates, book and lyrics by MacElbert Moore, this frolic will be sprightly with the spirit of the holiday season. Its scenes will take the audience from one magic land to another.

Another special attraction for children in the line of spectacle and holiday features will be presented by the management of the Manhattan Opera House in morning, afternoon and evening performances. Eighteen performances will be given in the Opera House this week. "Little Red Riding Hood" will be given Monday, Tuesday and Wednesday mornings at 11 o'clock. "Cinderella" will be presented Thursday, Friday and Saturday at the same hour. The morning performances will end at 1:10 p. m., which prompts the request by the management for punctuality, as the time between morning and afternoon performances is only an hour. "Uncle Tom's Cabin" will be the afternoon and evening attraction. This production will be on a large scale in full keeping with scenic facilities of the stage of the Manhattan Opera House. A program of old-time musical favorites has been arranged.

On Thursday evening Sam H. Harris will present Wallace Eddinger and Mary Nash in "Captain Applejack," at the Cort Theater. Walter Hackett is the author of the comedy, which was produced in London under the title of "Ambrose Applejohn's Adventures." The play relates the adventures of Ambrose Applejohn, a sly, timid young man, who discovers that one of his ancestors was the notorious Captain Applejack, a fearsome pirate who flew the skull and crossbones from his vessel as he roved the Spanish Main. The author staged the play.

Representations of the Nativity, motion pictures done in color process of scenes in Bethlehem and the Judean country, and appropriate music will be included in the program which the Children's Matinee Association will present at 3:30 this afternoon and again at 8:30 at the Manhattan Opera House. The program will be repeated Wednesday afternoon at 3:30 at the Brooklyn Academy of Music.

## The Xmas Stage

CHRISTMAS and the spirit of holiday cheer will be amply reflected in the week's doings in the theaters. There will be a goodly number of extra performances, nearly every legitimate production being scheduled for a matinee performance to-morrow, parties for the actors and for deserving children, the hanging of mistletoe and holiday wreaths wherever possible and where compatible with the dramatic action, theater parties of college students home on vacation and numerous other bright festivities. One play in New York, "A Bill of Divorcement," at the Times Square Theater, is fortunate. Its entire action takes place on Christmas Day, and it will be entirely in keeping with the performance of Allan Pollock and his associates to add more holly, mistletoe and evergreen to the stage decorations. A group of choir boys will sing Christmas carols in the theater before the curtain rises to-morrow.

"First Year" at the Little Theater and "Thank-U" at the Longacre Theater, will both give daily matinees during the holiday week, the players evidently believing that the best Christmas presents they can give are additional performances of their entertainments. "Thank-U" also will give a midnight performance on New Year's Eve.

Three productions now current along the Rialto will welcome their second Christmas audiences to-morrow. "The Bat" at the Morosco Theater, "Sally" at the New Amsterdam Theater and "The First Year" at the Little Theater all said "Merry Christmas" to their friends a year ago in the same playhouses.

The Actors' Fidelity League will hold a Christmas Day festival and Christmas tree party in "The Attie" at their headquarters from 2 p. m. to 9 p. m. today. Blanche Bates, Lenore Ulric, Frances Starr, Janet Beecher, Ina Claire, Alma Tell, Minnie Dupree, May Irwin, David Warfield, Henry Miller, George M. Cohan, Otis Skinner, Howard Kyle, Louis Mann and Holbrook Blinn will be the hosts and hostesses.

Aline McGill, who is with Ed Wynn in "The Perfect Fool" at the George M. Cohan Theater, will be seventeen years old to-morrow, and the little dancer has invited forty girls from a settlement house to be her guests at a Christmas tree party. Each child will receive a blond-haired doll, dressed in a copy of the costume worn by Miss McGill in "The Perfect Fool."

Gilbert Miller is on the high seas on board the Olympic bound for this port. He is coming to present Doris Keane in "The Czarina," which will have its first performance at the Apollo Theater, Atlantic City, on January 19. Basil Rathbone, who will be in the cast, sailed with Mr. Miller.

"The Truth About Blayds," another J. A. Milne comedy, has just been produced at the Globe Theater, London. It tells the story of a nonagenarian, famed as a poet, who confesses that his greatest work was stolen from a friend.

Vaudeville is beginning to round up more and more legitimate actors. Grant Mitchell, who has been touring in "The Champion," will be seen in a sketch by Vincent Lawrence, called "The Future." Bernard, who appeared in Aaron Hoffman's "Two Blocks Away," will be produced with a vehicle by the same author. Florence Reed may also be seen in the two-day, either in a sketch by Edgar Selwyn or in a tabloid version of "The Yellow Ticket."

J. Hartley Manners is directing the rehearsals of his new play "The National Anthem," which is Laurette Taylor's latest starring vehicle. New Year's work it will come down from Rochester to be the attraction at the National Theater, Washington.

"Marjolaine," the Hugo Felix musical version of "Pomander Walk," will make a brief tour out of town before coming to Broadway. Russell Janney is making the production, and the cast will be headed by Peggy Wood and Lennox Pawle. The book is by Catherine Chisholm Cushing and the lyrics by Brian Hooker.

From the Southland comes word from Gus Edwards that he intends to retire at the end of this season to open in this city the Gus Edwards School of Applied Stage Arts.

Morris Gest has commissioned James L. Shearer to write the score for "The Thousand and One Nights," which is to be his next extravaganza production.

Lillian Owen's Marionettes will give performances at 10:30 a. m. every day this week at the Shubert Theater. There will be afternoon performances on Tuesday, Thursday and Friday.

John Drinkwater expects to take a hand in the production of his "Abraham Lincoln" in Warsaw.

The Festival Dancers in "The Royal Fandango" will open at the Neighborhood Playhouse on Saturday evening, December 31, and will give performances every Saturday and Sunday evening. It is a Spanish ballet with book and music by Gustavo Morales and costumes and settings by Ernest de Weerth. There will also be a fantasy in pantomime called "A Fairy Tale," a Japanese number and a solo dance by Marshall Hall.

Yvette Guilbert will give a performance of songs and tableaux at the Neighborhood Playhouse to-night.

Charles Waldron, who is appearing in "A Bill of Divorcement," will celebrate his twenty-fifth anniversary as an actor to-morrow.

Children will not be forgotten this Christmas. The Strand, the Rivoli and the Capitol have made special provision for them and the Hippodrome will show Santa Claus in his workshop for his little friends. The big playhouse, by the way, will have its own party on the stage after the Christmas night.

(Continued on page six)